

## SOME THIRTEENTH-CENTURY POTTERY AT DUMBARTON OAKS

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IN 1967, Dumbarton Oaks acquired a large glazed amphora along with four bowls of similar workmanship. Their exact provenance is unknown, though they are said to have come indirectly from a dealer in Lebanon.

### DESCRIPTION

#### A. *Amphora* (D.O. 67.8; figs. 1–8, and A\*)

The dimensions of the amphora are as follows: ht. 0.535 m., diam. of body at shoulder *ca.* 0.33 m., of mouth 0.17 m., of base 0.145 m. The base is flat, without a foot. The strap handles, which rise from the shoulder of the vessel, meet the wide neck of the pot several centimeters below the rim. The rim is offset and has deep notches on its underside.

The clay is buff in color, covered with a whitish slip and decorated in sgraffito. Splotches of green and yellowish-brown glazes were applied somewhat at random to the body of the amphora, which was then covered, inside and out, by a thin glaze which fired yellowish-green in color. Neither glaze nor slip was applied to the lowest portion of the amphora, though the glaze extends slightly beyond the line where the slip ends and has turned a metallic dark green in areas of direct contact with the clay.

The glaze is crackled in a few places, and pockmarked in others. On the front of the amphora is a round flattened area from which both glaze and slip have disappeared, though the incised decoration remains; this flaw may have been caused by improper positioning of the pot during firing. Also to be noted is a sharp little piece of clay projecting from one of the handles.<sup>1</sup> The

amphora has been reconstituted out of a fairly large number of fragments; only a few pieces are still missing.

The amphora has two fields of decoration. The lower, and larger, field extends from the unglazed base of the vessel up to the neck; it contains the figures of four mythological creatures interspersed with sprays of foliage. The neck has a more formal design: six separate panels, each containing a debased palmette rinceau, are divided by pairs of incised vertical lines. The uppermost portion of the neck is encircled by five deep grooves.

The lower field is composed of the following elements:

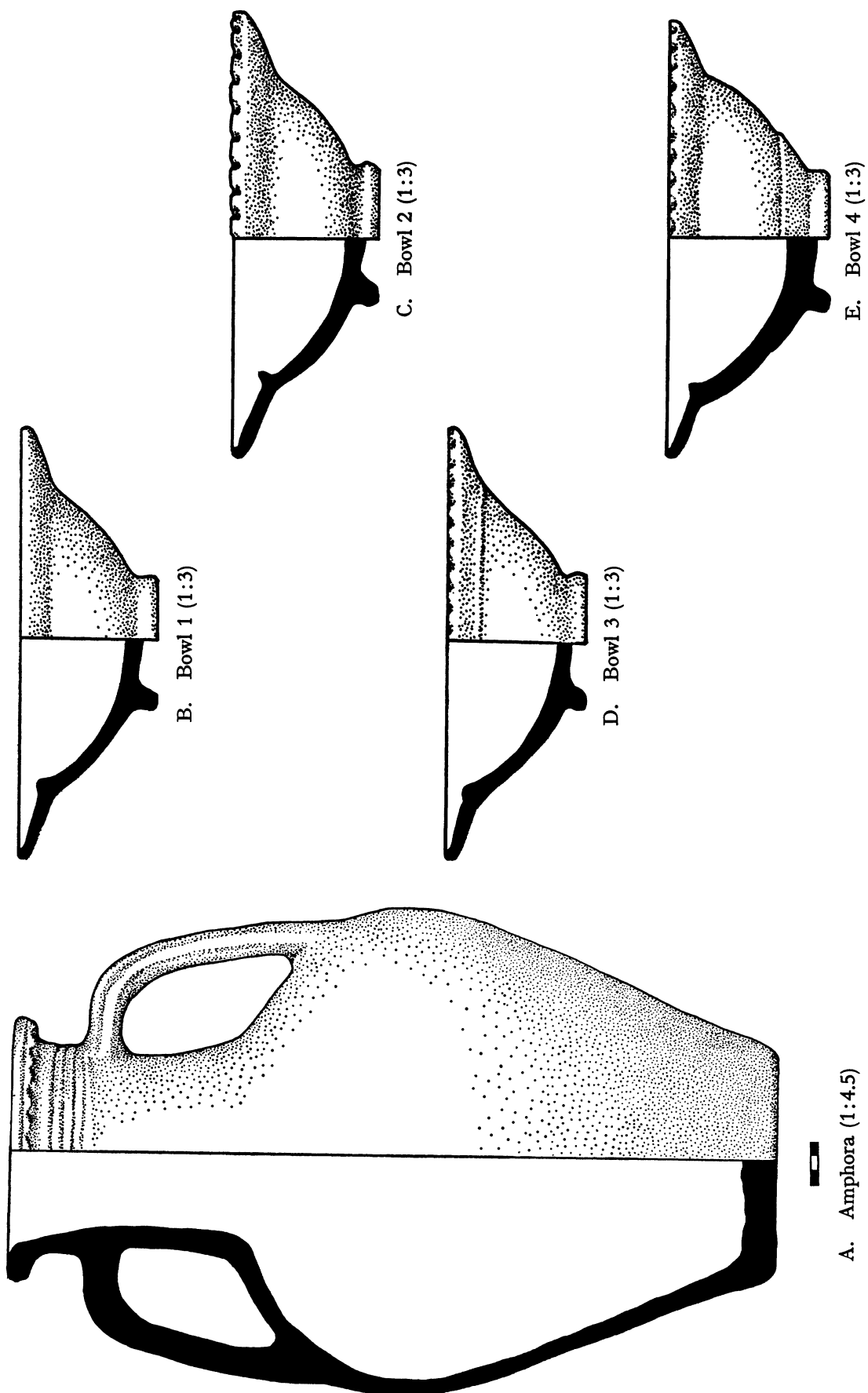
a. A centaur-like creature, facing right (fig. 5). Its human half consists of the torso of a man clothed in a tight-fitting, long-sleeved garment; this is ornamented with little spirals, and the man wears a soft, similarly ornamented cap. He has large round eyes. In his outstretched left hand he holds a conical beaker, while in his right he holds a small round object, probably a piece of fruit. The animal half of the creature is a fantastic feline, a sort of leopard covered with spots, with large lobed paws and a pair of tentacle-like wings, which are decorated with spirals. Its tail loops twice, then ends in the head of a dragon, whose sharp teeth and forked tongue menace the wing nearest it.

b. A griffin to the right of the centaur, facing right and depicted entirely in profile (fig. 6). The griffin has the long pointed ears of a hare, a pair of wings only slightly more feathery than those of the half-human monster, and a tail which loops once, then

never removed. The pot was apparently fired erect, since there is glaze on the upper surface of the rim. For this and other pieces of technical advice, I am grateful to the kindness of Mr. A. H. S. Megaw.

\* I wish to thank Mrs. Marian Bakry, of the Smithsonian Institution, for executing the profile drawings (figs. A–E).

<sup>1</sup> This is possibly a piece of saggar clay, which stuck to the pot during firing and was



Dumbarton Oaks. Pottery, Profile Drawings (Marian Bakry)

ends in a display of spirals. Little clusters of deeply hatched lines suggest that the body is covered with hair, and there is a kind of ruff at the point where the griffin's eagle head begins. The head itself is spotted and from its jowls hang two sacs like the wattles of a cock.

c. Two sphinxes facing each other and raising a front paw in a heraldic pose (figs. 7-8). The bodies of these creatures are again spotted; they again have tentacle-like wings ornamented with spirals, and one has a looped tail which ends in a clump of spirals. They each wear a ruffled collar. The human heads of these sphinxes have large round eyes and wear soft caps similar to that worn by the half-human, half-leopard creature on the opposite side of the amphora.

The areas between the figures are enlivened with scattered quatrefoils. Between the "centaur" and the griffin, and again below the left-hand sphinx, is a plant with sharply-notched tendrils ending in little bulbous trefoils. Between the two sphinxes rises a rather imposing palmette design.

#### B. *Bowls*

1. (D.O. 67.11; figs. 9 and B). Diam. 0.208 m., ht. 0.072 m.; rim 0.04 m. wide, slightly flaring, with a ridge running around its outer and inner edges; diam. of ring foot 0.067 m. Clay, pale buff, fine.

Most of the exterior of the bowl has been left unglazed, but there is a thin strip of glaze, in part over a slip, along the outer edge of the rim. The interior is covered with a cream-colored slip, through which is incised the figure of a bird, probably a duck, walking to the right. The bird has a curiously rounded beak, and one small wing sprouting from the side of its neck. There are three leafless stalks in the background, and the whole design is enclosed within a pair of incised circles just below the rim. Green and yellow-brown glazes have been applied, but solely to the background areas, so that the bird stands out effectively. The ornament of the rim consists of a carefully drawn rinceau, framed by pairs of incised bands. The yellow and brown glazes are applied in blotches, though generally coordinated with the incised design. Both interior and rim are coated with a thin

transparent glaze which fires a dark green when in direct contact with the clay (as just below the rim on the exterior). The bowl has been repaired, but all the pieces are apparently original. There are minor incrustations inside, and a few nicks along the inner ridge.

2. (D.O. 67.12; figs. 10 and C). Diam. 0.21 m., ht. 0.068 m.; rim 0.043 m. wide, slightly flaring, with two ridges, the outer one notched; diam. of ring foot 0.063 m. Clay, pinkish-buff.

The lower half of the exterior is left unglazed; the upper portion is painted with slip and a glaze firing yellow-brown in color. The inside of the bowl is covered with a cream-colored slip, through which an abstract design has been incised; a central medallion surrounded in the cavetto by a sequence of rough circles, each enclosing a pair of crescents back to back. The medallion and cavetto design are each framed by pairs of incised bands. The decoration of the rim consists of a sequence of diamonds inscribed in circles, plus the usual incised bands. Splotches of green and yellow-brown glazes (the latter sometimes turning dark chocolate-brown) have been applied both to the rim and to the interior, and the whole has been covered with a transparent glaze. The bowl has been repaired in several places. The exterior is mildly incrustated.

3. (D.O. 67.9; figs. 11 and D). Diam. 0.22 m., ht. 0.07 m.; rim 0.04 m. wide, slightly flaring, with two ridges, the outer one notched; diam. of ring foot 0.068 m. Clay, pinkish-buff.

The exterior of the bowl has been painted with slip and a yellow-green glaze which extends only halfway down the bowl. The decoration of the interior consists of the sgraffito figure of a stag with long wavy horns prancing to the left. The animal has prominent withers and a short tail, and his body is adorned with a jewelled band about the neck and waist, while two tear-drop motifs are incised on his flanks. A number of trefoils, almost fleurs-de-lis, are scattered over the background, and the design as a whole is framed by a pair of incised bands. Around the rim of the bowl runs a debased rinceau, again framed by

incised bands. The painted glazes have been applied in the same manner as on the first bowl, i.e., only to the background areas and not to the central figure. The glaze inside and out is crackled in places and has fired a dark grey, probably under excessive heat. The bowl has been extensively restored: a good half of the rim, as well as a segment of the interior, including the right rear leg of the stag, is not original.<sup>2</sup>

4. (D.O. 67.10; figs. 12, and E). Diam. 0.225 m., ht. 0.085 m.; rim 0.04 m. wide, slightly flaring, with two ridges, the outer one notched; diam. of ring foot 0.068 m. Clay, pinkish-buff, quite coarse.

The walls of the bowl thicken considerably just above the foot, which gives it an unusual, bulging profile. The exterior has been painted with slip and glazed only as far as the bulge; the glaze has fired yellow-green. The center of the bowl is divided by incised lines into eight segments, which are then further subdivided by other diagonals and spirals. The rim has pairs of chevrons. Both fields of decoration are encircled by pairs of incised bands, like those of the other bowls. Traces of the usual yellow-brown and green glazes can be found, but the bowl is very blackened—probably again a misfiring—and the glazes crackled or worn away. The exterior is heavily incrustated. Large portions of the rim have been restored: only about one-third of it is original.

#### LOCALIZATION

The amphora and bowls at Dumbarton Oaks can be associated with a particular type of sgraffito ware found in several areas of the Eastern Mediterranean and thought to have been produced in Syria during the period of Latin domination. Large amounts of this pottery first came to light during the British excavation of the site of Al Mina, at the mouth of the Orontes.<sup>3</sup> The mediaeval

town, known to the Arabs as Souwaidiye and to the Crusaders as Portus Sancti Symeonis, flourished particularly during the Latin occupation of Antioch (1097–1268), when it served as the city's only port.

The mediaeval pottery from the excavations at Al Mina was published by Arthur Lane, who presented evidence for dating the distinctive sgraffito ware to the first half of the thirteenth century, just before the destruction of Antioch and its port by the Mamluks in 1268.<sup>4</sup> The quantity of sherds—including kilnwasters—of this ware unearthed during the excavations led Lane to conclude that it was of local manufacture.

Fragments of "Port St. Symeon ware," as it is now called, have been recorded elsewhere, as far afield as Cilicia,<sup>5</sup> Palestine,<sup>6</sup> or even Italy,<sup>7</sup> and Lane's assertion that the pottery was produced exclusively at Port St. Symeon has been challenged.<sup>8</sup> Recent archaeological research, however, has tended to support his conclusions as to its date and place of manufacture.<sup>9</sup>

<sup>4</sup> Lane, "Al Mina," 45–46.

<sup>5</sup> W. F. Volbach, "Byzantinische Keramik aus Kilikien," in E. Herzfeld and S. Guyer, *Meriamlik und Korykos* (= *MAMA*, II) (Manchester, 1930), fig. 207, nos. J 9500, 9507. A bowl now in Düsseldorf (fig. 21) is reported to have come from Cilicia: *Islamische Keramik*, Catalogue of the 1973 Exhibition at the Hetjens-Museum, Düsseldorf, in cooperation with the Museum für Islamische Kunst, Berlin (Düsseldorf, 1973), no. 91. Cf. also the chance find near Tarsus of a bowl cited by Lane as an example of Port St. Symeon ware: H. Goldman, "Excavations at Gözlü Kule, Tarsus, 1935," *AJA*, 39 (1935), 548, fig. 44; Lane, "Al Mina," 52 note 4.

<sup>6</sup> C. N. Johns, "Medieval Slip-ware from Pilgrim's Castle, Atlit (1930–1)," *QDAP*, 3 (1934), esp. 138–44 and pl. LIV.

<sup>7</sup> One bowl was found in Pisa: Lane, "Al Mina," 52, pl. xxvi.2.

<sup>8</sup> F. Day's review of Lane's article in *AI*, 6 (1939), 186–97. Fragments of Port St. Symeon ware have been found at Antioch, and Waagé has claimed that this type of pottery was manufactured there as well: F. Waagé, "The Glazed Pottery," *Antioch-on-the-Orontes*, IV.1 (Princeton, 1948), 96 (Group VIF 5), 102. Some of these sherds are illustrated in figures 71–73, 92.8.

<sup>9</sup> For the latest summary of the question, plus a confirmation of Lane's thesis, cf. P. J. Riis and V. Poulson, *Hama. Fouilles et recherches 1931–1938*. IV.2: *Les verreries et poteries médiévales* (Copenhagen, 1957), 234–35. The port of St. Symeon was in the hands of the

<sup>2</sup> I wish to thank Miss Judith Herrin for calling my attention to the extensive restorations to this Bowl and to Bowl 4.

<sup>3</sup> L. Woolley, "Excavations near Antioch in 1936," *AntJ*, 17 (1937), 1–15; R. L. Hobson, "The Later Al Mina Pottery," *BMQ*, 11 (1937), 115–16; A. Lane, "Medieval Finds at Al Mina in North Syria," *Archaeologia*, 87 (1938), 20–78, esp. 42–53.

If we compare the Dumbarton Oaks pieces with known fragments of Port St. Symeon ware, we discover some striking similarities. First, in matters of technique: Port St. Symeon ware clay, according to Lane, is "light orange- or pinkish-red, rather coarse and hard";<sup>10</sup> it is painted with a thin white slip through which the design is engraved. The design is colored with blotches of green, yellow-brown, and even purple glazes, then covered by a transparent lead glaze. Slip and glaze are applied sparingly, and often omitted on the exterior of the vessel. The most characteristic shape is a shallow bowl with a flat rim and a raised ridge along the inner edge of the rim; occasionally, another raised ridge, often notched, runs around its outer edge (e.g., fig. 19).<sup>11</sup> Most of these features recur on the four bowls at Dumbarton Oaks: they all have the typical Port St. Symeon profile, and have been decorated with the same technique. Even their dimensions correspond

Genoese, who, we may assume, were responsible for exporting the pottery to other coastal towns. It was probably they who introduced this Syrian ware into Constantinople, where it exerted a notable influence on ceramic design in the Palaeologan period; cf. A. H. S. Megaw, "Byzantine Pottery," in *World Ceramics*, ed. R. J. Charleston (New York [1968?]), 105-6. On the distribution of this pottery and its influence, cf. D. Talbot Rice, "The Pottery of Byzantium and the Islamic World," *Studies in Islamic Art and Architecture in Honour of Professor K. A. C. Creswell* (Cairo, 1965), esp. 227-28.

<sup>10</sup> "Al Mina," 46; cf. 47-49 for further characteristics of Port St. Symeon ware. The clay is not, apparently, always the same. Johns describes the Port St. Symeon bowls found at 'Atlit as having "a body of reddish colour, more or less porous. Generally it burns buff to light red, but in many cases it is deep red, brown, or almost black, practically a stone ware" ("Medieval Slip-ware," 138; cf. 139, 143). Poulson describes Port St. Symeon clay as "rougeâtre clair" (in Riis and Poulson, *Hama*, 233). The clay of the Düsseldorf bowl is "sand-farben" (*Islamische Keramik*, 77); that of the sphinx bowl in the British Museum (our fig. 13) is "soft, reddish-buff" (R. L. Hobson, "Syria or Cyprus?" *AI*, 4 [1937], 467).

<sup>11</sup> Typical profiles are given on figure 8 of Lane's report. Cf. also Johns, "Medieval Slip-ware," figs. 2 e, f. Lane describes the typical rim as "flat," but refers the reader to his figures 8A, B, which have the same slightly flaring rim as do the Dumbarton Oaks bowls.

to those of the few well-preserved Port St. Symeon specimens.<sup>12</sup> Although no piece on the scale of the Dumbarton Oaks amphora has yet been unearthed, the latter is clearly related to this group through its use of these same techniques of decoration.<sup>13</sup>

Secondly, there are similarities in the style of decoration: nearly every individual motif on the Dumbarton Oaks pieces can be paralleled among examples of Port St. Symeon ware. For instance, a close correspondence exists between our amphora and a bowl found at Al Mina, depicting a sphinx (fig. 13).<sup>14</sup> The Al Mina sphinx is hairy, like the griffin on the amphora, with one wing resembling the griffin's and another having the more tentacle-like form characteristic of the wings of the other amphora animals. The Al Mina sphinx wears a collar similar to those worn by the sphinxes on the amphora, and has a looped tail which ends in the familiar burst of spirals. Little quatre-foils serve as fillers in the space surrounding the Al Mina animal, and there is a leafy form with one straight edge identical to the leaf under one of the handles of the amphora.

Other bowls found at Al Mina exhibit the taste for composite creatures,<sup>15</sup> and provide

<sup>12</sup> All the bowls are roughly 20-30 centimeters in diameter: the Dumbarton Oaks bowls measure 0.208 m., 0.21 m., 0.22 m., and 0.225 m., respectively; four bowls from Al Mina measure 0.29 m., 0.216 m., ca. 0.22 m., and ca. 0.19 m. (Lane, "Al Mina," pl. xxiv.2; Hobson, *BMQ*, pl. xxx b; Woolley, "Excavations near Antioch," pl. II (b); and our fig. 13); the four preserved bowls from Hama measure 0.205 m., 0.205 m., 0.315 m., and 0.227 m. (our figs. 14 and 16; Riis and Poulson, *Hama*, figs. 804 and 809); the bowl in Düsseldorf is 0.25 m. (our fig. 21).

<sup>13</sup> Lane records finding only one large jar related to Port St. Symeon ware at Al Mina, and it is barely half the size of our amphora (0.25 m. high) and was probably a water jug, left unglazed: Lane, "Al Mina," 48, fig. 8L. Larger amphorae with a somewhat similar profile have been found at Hama among the local imitations of Port St. Symeon ware: Riis and Poulson, *Hama*, figs. 832, 833, 975 (the latter unglazed); their height is 0.31 m., 0.40 m., and 0.294 m., respectively.

<sup>14</sup> The clay and the techniques for its decoration and firing are also similar for both pieces; cf. Hobson, "Syria or Cyprus?" 467-68.

<sup>15</sup> One bowl depicts a harpy; cf. Lane, "Al Mina," pl. xxiii.1A. Its collar is similar to that

parallels for the individual details found on the Dumbarton Oaks amphora.<sup>16</sup> Although the griffin has no precise counterpart among the fragments unearthed at Al Mina itself, a very similar image (fig. 14) is depicted on a bowl found at Hama, on the Upper Orontes, and considered a product of a Port St. Symeon workshop. The body is hatched with hair, and his tail is ornamented with spirals as on the amphora; he even has two hanging wattles and a ruff at the neck, as well as some freckled areas along the contours of his body which we find on the bodies of the amphora sphinxes.<sup>17</sup>

The human torso of our "centaur" also can be paralleled in Port St. Symeon ware. Bowls have been found at Al Mina and Hama depicting a seated prince, who, like the "centaur," holds a wine cup and even a piece of fruit (figs. 15, 16);<sup>18</sup> the drawing of the faces and hands, the ornament on the clothing, and the scattered quatrefoils in the background all correspond closely to details on our amphora.

The four bowls at Dumbarton Oaks use characteristic Port St. Symeon motifs. The ornament on the rim of each bowl is framed by two pairs of incised circles, and is composed of abstract derivations of palmette

or chevron designs, parallels for which can be adduced in quantities (e.g., figs. 14, 16, 20).<sup>19</sup> The bird and animal images are more unusual: although a sherd found at Antioch depicts a duck somewhat similar to ours,<sup>20</sup> there is no counterpart for the stag among the surviving Port St. Symeon fragments. Nonetheless, the shape of the stag's eyes, his ruff, and his jewelled collar are not unrelated to typical Port St. Symeon designs (cf. fig. 14).<sup>21</sup>

These numerous correspondences between the five Dumbarton Oaks pieces and documented examples of Port St. Symeon ware lead to the conclusion that the amphora and bowls were also made in the Crusader port of St. Symeon during the first part of the thirteenth century.<sup>22</sup>

#### SOME SOURCES FOR THE MOTIFS ON THE AMPHORA

The images on the amphora have their origin in roughly contemporary Islamic art, specifically the ceramics and metalwork produced in Northern Persia in the late twelfth and thirteenth centuries.

Winged sphinxes, for example, are a common feature of the ceramics made at Rayy during the thirteenth century (fig.

worn by the sphinxes on the amphora, and its head is outlined in the same way, with a little bulge for the ear.

<sup>16</sup> For parallels to the spiral ornament applied to clothing and wings of the "centaur" and sphinxes, cf. fig. 17; for lines of the nose, mouth, and ears, cf. Lane, "Al Mina," pl. xxiii.1. For the quatrefoils, cf. fig. 17 and Lane, pls. xxiii.1A and xxiv.2; the quatrefoils are almost a hallmark of this type of pottery. For parallels to the plant with the notched tendrils, cf. fig. 18; for the palmette design on the neck of the amphora, cf. Lane, pl. xxiii.1A; for the latter, cf. also a bowl found at 'Atlit, Johns, "Medieval Slip-ware," pl. liv.2.

<sup>17</sup> A similar creature appears on another bowl thought to be a product of the Port St. Symeon workshops; the bowl was in the collection of Mrs. O. Raouf, Nicosia: J. du P. Taylor and A. H. S. Megaw, "Cypriot Medieval Glazed Pottery," *RDAC 1937-1939* (1951), pl. iv.5. Note the lobed paws, which are repeated on the amphora animals.

<sup>18</sup> Cf. also Riis and Poulson, *Hama*, fig. 804 and pl. 5. Lane says two other small fragments from Al Mina have parts of similar figures: "Al Mina," xxii.1E-F (cf. p. 50).

<sup>19</sup> Lane, "Al Mina," pls. xxi.1 and 2; xxii.2 (for interior design); also Riis and Poulson, *Hama*, figs. 809, 811, 813 (the latter is a local copy of Port St. Symeon ware); cf. also Waagé, in *Antioch-on-the-Orontes*, IV.1, fig. 73.

<sup>20</sup> Waagé, *op. cit.*, fig. 73.

<sup>21</sup> Cf. Lane, "Al Mina," pl. xxiii.1; Riis and Poulson, *Hama*, fig. 804. For the trefoils, cf. the "griffin" bowl from Al Mina in the British Museum: Hobson, "The Later Al Mina Pottery," pl. xxxb. A stag with similar antlers appears on a "painted ware" bowl from 'Atlit, a roughly contemporary piece: Johns, "Medieval Slip-ware," pl. l, fig. 1. These two types of Crusader pottery often show comparable designs: Johns, *op. cit.*, 138, and Lane, "Al Mina," 55. Compare also the "lion" on another 'Atlit bowl (Johns, *op. cit.*, pl. l, fig. 2) with that on the Düsseldorf bowl, our fig. 21.

<sup>22</sup> The Dumbarton Oaks bowls show us how pieces of this pottery can differ in quality; our Bowl 4 is extraordinarily crude, particularly when compared to the two finer pieces, Bowls 1 and 2. This same distinction can be discerned even among the broken fragments collected at Al Mina, Hama, and elsewhere; cf. Lane, "Al Mina," 47-48.

22);<sup>23</sup> these creatures are often spotted and have a sort of ruffle around their neck, the model for the collars on the sphinxes of Port St. Symeon ware (fig. 23).<sup>24</sup> The curiously fleshy wings of our amphora creatures can be compared with those of a sphinx on a painted tile made at Kashan in the thirteenth century, now in Berlin (fig. 24).<sup>24a</sup> The same Persian sources can be adduced for the griffin: from the twelfth century I cite a brass tray in the Victoria and Albert Museum,<sup>25</sup> and from the thirteenth, a lustre-painted plate, again from Rayy,<sup>26</sup> and a Kashan storage jar in the Metropolitan Museum of Art;<sup>27</sup> on the jar, the griffins have hanging wattles like those of the griffin on our amphora.

Rayy and Kashan ceramics also offer parallels for the ornamental motifs typical of Port St. Symeon ware, such as the little spirals decorating clothes and wings, and the soft headgear worn by the creatures on the amphora (e.g., a Kashan tile in the Metropolitan, dated 1211/12; fig. 25).<sup>28</sup> Rayy ware displays quatrefoil patterns echoed in the little fillers common to Port St. Symeon pottery,<sup>29</sup> and the formal palmette designs

which may be the ultimate source for that of the amphora.<sup>30</sup>

Though I am unable—perhaps significantly—to find precise parallels for the whole figure of our “centaur” among these Iranian products,<sup>31</sup> his elegantly garbed human torso resembles those mounted riders, and, even more closely, those seated princely figures holding a wine cup which are a recurrent theme in Rayy and Kashan ceramics of the thirteenth century (fig. 26).<sup>32</sup>

In short, most of the motifs used on the amphora appear to have had their origin in the art of the Eastern courts of Iran. Nonetheless, the borrowed motifs have been combined on the amphora in ways which are unparalleled in their Persian models. We have seen how certain themes in Rayy ware, for example, are repeated over and over, such as the riders, the prince with his wine cup, or sets of sphinxes and griffins: the rulers and monsters even appear together on the same pot with apparent cosmological

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fillers on a 13th-century Rayy bowl in the Victoria and Albert Museum: Baer, *op. cit.*, fig. 69, or on another bowl from the Hitchcock collection: A. Lane, *Islamic Pottery from the 9th to the 14th Centuries A.D. (3rd to 8th Centuries A.H.) in the Collection of Sir Eldred Hitchcock* (London, 1956), fig. 47.

<sup>30</sup> Pope, *Survey*, V, pl. 657B (Rayy bowl); VI, pl. 1292A (bronze kettle).

<sup>31</sup> There are Seljuk images of “leopard-centaurs” which have dragon tails, but no comparable princely torso, e.g., F. Sarre, “Islamische Tongefässe aus Mesopotamien,” *JbPrKs*, 26 (1905), figs. 11a and 13. There are rare Byzantine examples of the “leopard-centaur,” e.g., a sherd from Constantinople: W. F. Volbach, *Mittelalterliche Bildwerke aus Italien und Byzanz* (Berlin, 1930), pl. 20.6451. Mrs. Theodora Stillwell MacKay has kindly drawn my attention to a sculptured version on the walls of the cathedral of St. George in Juriev-Pol'skoi, near Suzdal' (1230–34); see V. Lazarev, in *CahCM*, 16 (1973), 13, fig. 21.

<sup>32</sup> Cf. a 12th-century Rayy bowl: A. U. Pope, *Masterpieces of Persian Art* (Westport, 1945), pl. 88, and a Kashan bowl in Baltimore: C. Wilkinson, *Iranian Ceramics* (New York, 1963), pl. 61, and another in the Freer: Atil, *Ceramics from the World of Islam*, no. 41. The image also appears in miniature painting under Persian influence, as in the Pseudo-Galen manuscripts in Paris (Bibliothèque Nationale, arabe 2964, old page 27) and Vienna (Nationalbibliothek, A.F. 10, fol. 1<sup>r</sup>): R. Ettinghausen, *Arab Painting* (Geneva, 1962), pls. at pp. 85, 91.

<sup>23</sup> Cf. A. U. Pope, ed., *A Survey of Persian Art* (London, 1938–39), V, pls. 660A, 666A, and a bowl from the Parish-Watson Collection: R. Meyer Riefstahl, *The Parish-Watson Collection of Mohammadan Potteries* (New York, 1922), fig. 41, no. 17. Cf. also a bowl in the Freer: E. Atil, *Ceramics from the World of Islam*, Freer Gallery of Art Fiftieth Anniversary Exhibition III (Washington, 1973), no. 51. On the development of sphinx iconography, cf. E. Baer, *Sphinxes and Harpies in Medieval Islamic Art*, *Oriental Notes and Studies*, 9 (Jerusalem, 1965), 21–25, 56–66. On characteristic themes of this Iranian pottery, cf. R. L. Hobson, *British Museum: A Guide to the Islamic Pottery of the Near East* (London, 1932), 45–46.

<sup>24</sup> Pope, *Survey*, V, pls. 658 (bowl) and 738 (jug in the Metropolitan, dated 1215); Baer, *op. cit.*, figs. 21 and 65 (two bowls in the Victoria and Albert Museum).

<sup>24a</sup> Pope, *Survey*, V, pl. 702D.

<sup>25</sup> *Ibid.*, VI, pl. 1288A.

<sup>26</sup> *Ibid.*, V, pl. 641A.

<sup>27</sup> M. S. Dimand, *A Handbook of Muhammadan Art*, 3rd ed. (New York, 1958), fig. 111.

<sup>28</sup> Pope, *Survey*, V, pls. 641B, 664, 708–9 (Rayy bowls and plates, one dated 1210); Hobson, *Guide*, fig. 46.

<sup>29</sup> Cf. the rim ornament on a 12th-century Rayy bowl: Hobson, *Guide*, fig. 24, and the

connotations.<sup>33</sup> But they are never combined into one figure, as they are on the amphora. Indeed, the image of our "Prince-centaur" is unthinkable in the context of this Persian court art, and could have been created only in a milieu already oblivious to the iconographic significance of the component motifs.

The hybrid character of the decoration of the amphora agrees well with its proposed place of origin, namely, Port St. Symeon near the Crusader city of Antioch. Other pieces of Port St. Symeon ware reflect the same stage of transition: while three such bowls show the portrait of a Seljuk prince, there is one portraying a Crusader,<sup>34</sup> and the

<sup>33</sup> On these themes, cf. Baer, *Sphinxes and Harpies*, 51–56: "Court scenes and royal pastimes."

<sup>34</sup> Princes (figs. 15 and 16): Riis and Poulson, *Hama*, fig. 804. Crusader: Lane, "Al Mina," pl. xxiv.2. The motifs probably traveled along common trade routes going from Iran to Aleppo, Antioch, and the sea: *ibid.*, 20–21. There are known to have been Iranian as well as Italian merchants at Aleppo: C. Cahen, *La Syrie du Nord à l'époque des Croisades* (Paris, 1940), 476 note 43, 479, 690; cf. J. Sauvaget, *Alep* (Paris, 1941), 174 note 656. And merchants from Aleppo came to Antioch: *ibid.*, 115 note 355. The so-called "cavalier of Aleppo," a bowl in the British Museum, fits midway between the Iranian and the Crusader products: its technique is very similar to that of Port St. Symeon ware, but the theme of the mounted hunter and his physiognomy are more oriental than most of the Syrian examples and closer

figures on all four have large rounded eyes instead of the slit eyes of their Iranian counterparts. On Cyprus, where the technique of Port St. Symeon ware was closely imitated, such human figures have become unquestionably Latin lords and ladies (fig. 27).<sup>35</sup>

One piece of Port St. Symeon ware is inscribed in Arabic (fig. 18), and it is likely that the potter of our amphora was a native Syrian working both for his own people and for Latin patrons.<sup>36</sup> The Franco-Syrians were known for their exotic coinage and dress,<sup>37</sup> and our amphora is yet another witness to the orientalizing taste which prevailed in the Principality of Antioch during its last half-century of existence.

to the Persian products which the bowl evidently imitates: A. Lane, *Early Islamic Pottery* (London, 1965), pl. 35B. Cf. also the Syrian (Aleppo?) bowl in the Freer: Atil, *Ceramics from the World of Islam*, no. 62, versus the Iranian bowl: *ibid.*, no. 18, and our Bowl 1 (fig. 9).

<sup>35</sup> Cf. also Taylor and Megaw, "Cypriot Medieval Glazed Pottery," pls. x.4, xi.1. On this Cypriot ware in general, cf. Lane, "Al Mina," 53–54; A. I. Dikigoropoulos and A. H. S. Megaw, "Early Glazed Pottery from Polis," *RDAC 1940–1948* (1957), 77–93.

<sup>36</sup> Lane, "Al Mina," 78; cf. 51.

<sup>37</sup> Cahen, *La Syrie du Nord*, 561–62; E. S. Bouchier, *A Short History of Antioch 300 B.C. – A.D. 1268* (Oxford, 1921), 282–91. Cf. E. Rey, *Les colonies franques de Syrie aux XII<sup>me</sup> et XIII<sup>me</sup> siècles* (Paris, 1883), 6–14, 61–62.



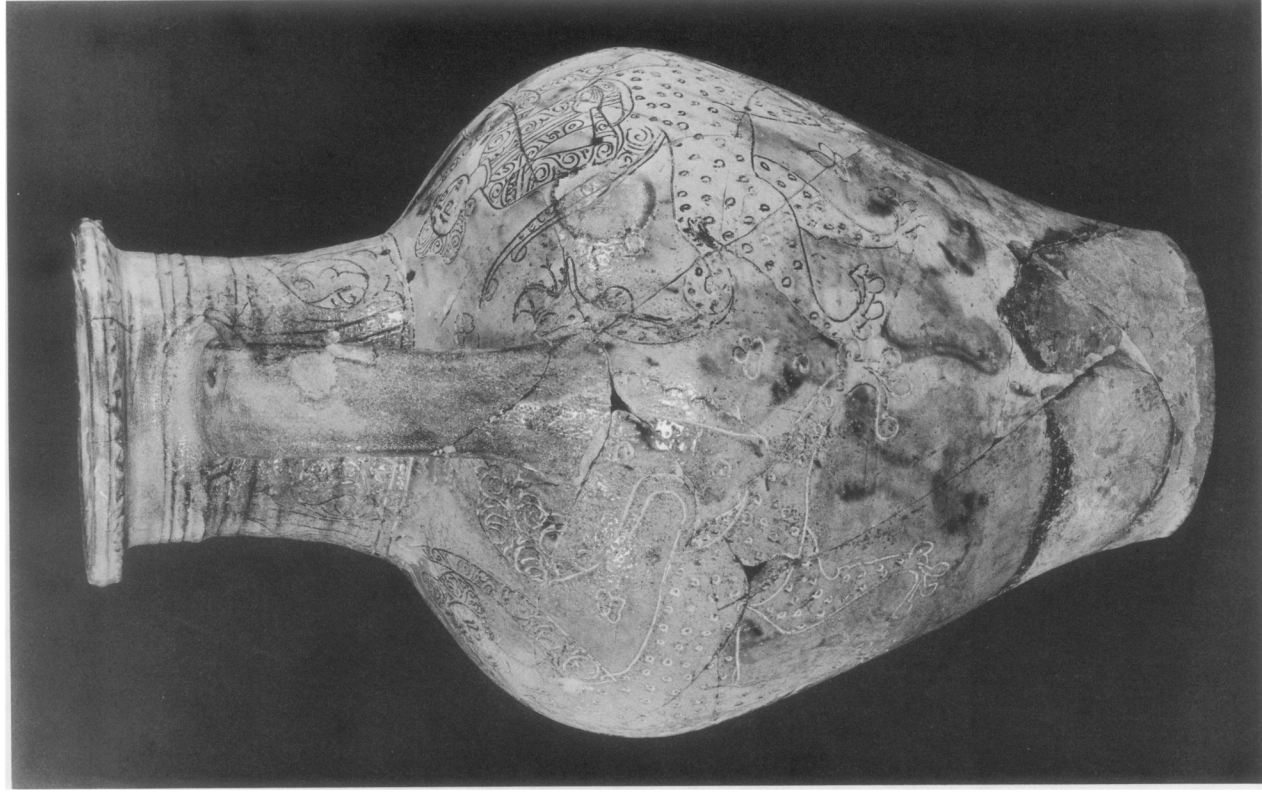


1. Front

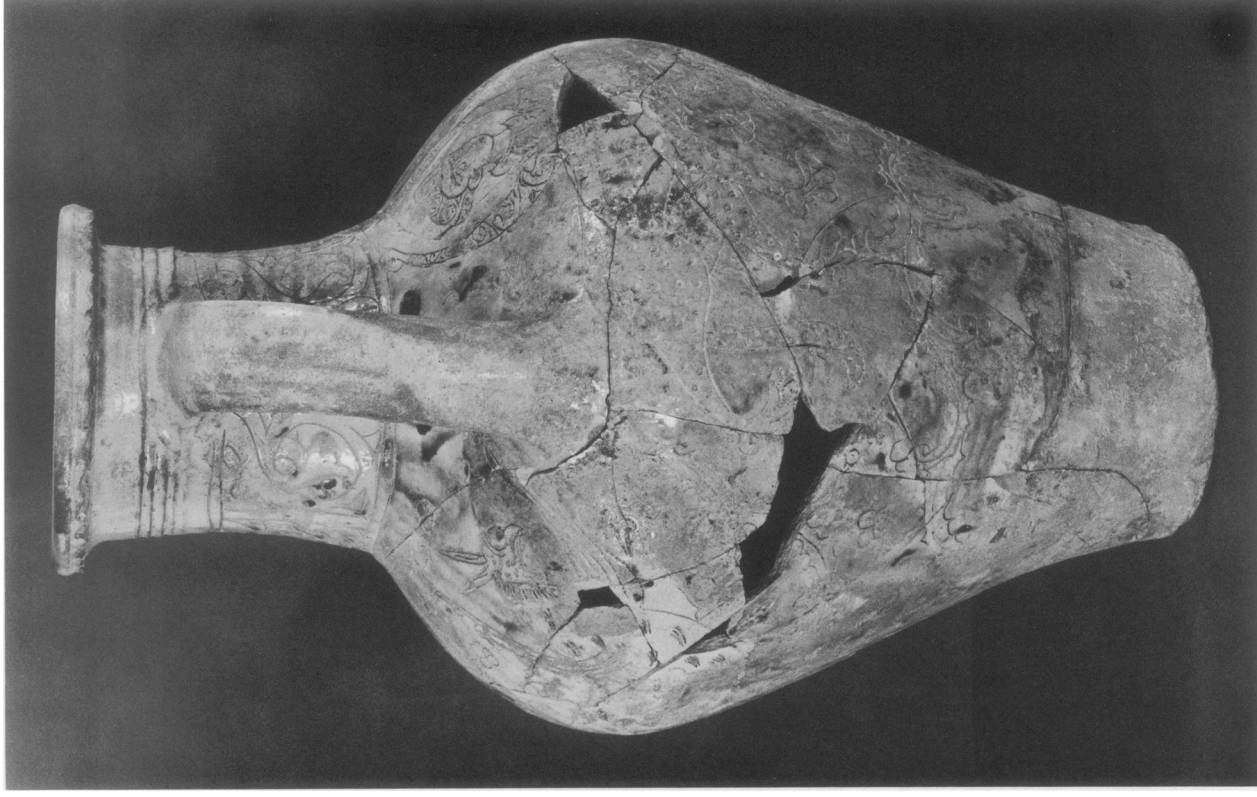


2. Rear

Dumbarton Oaks Collection. Amphora



3. Side

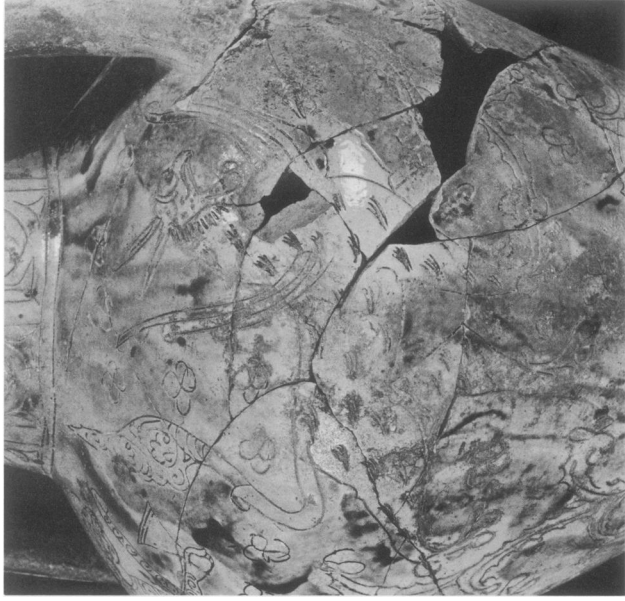


4. Side

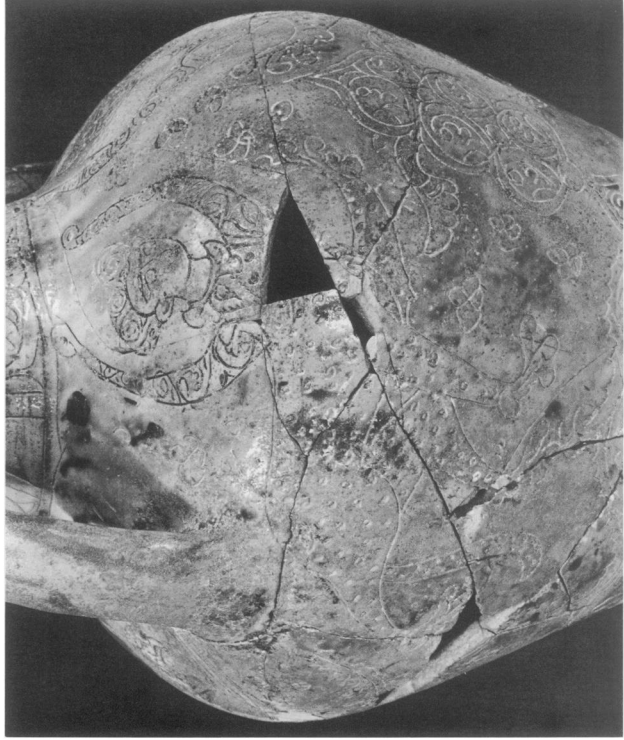
Dumbarton Oaks Collection. Amphora



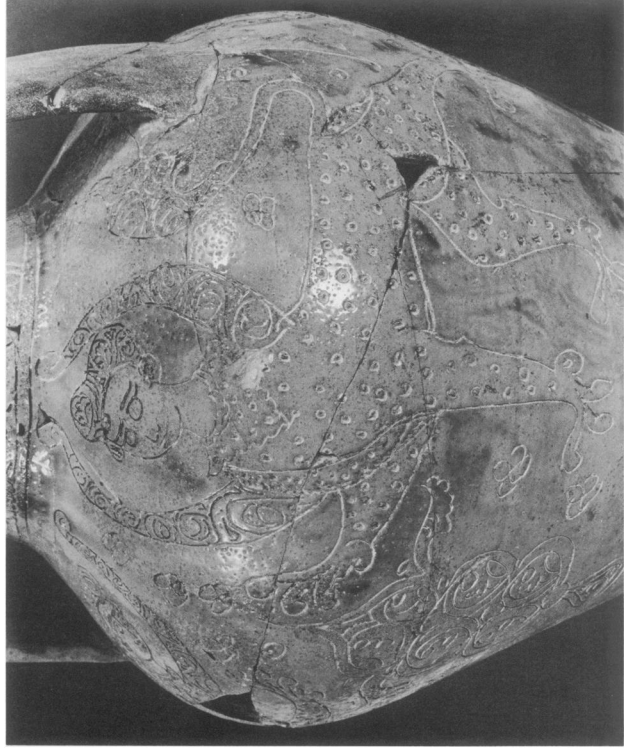
5. Centaur



6. Griffin



7. Sphinx on the left



8. Sphinx on the right





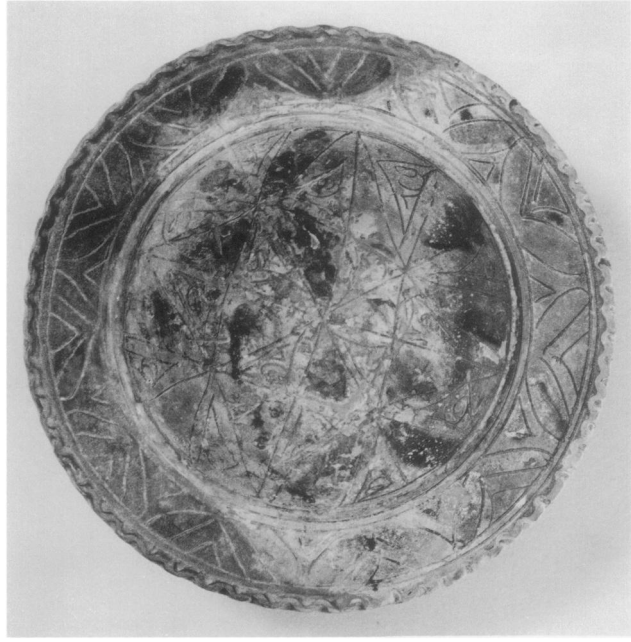
9. Bowl 1



10. Bowl 2



11. Bowl 3



12. Bowl 4



13. British Museum. Bowl from Al Mina



14. Copenhagen, Nationalmuseet. Bowl from Hama



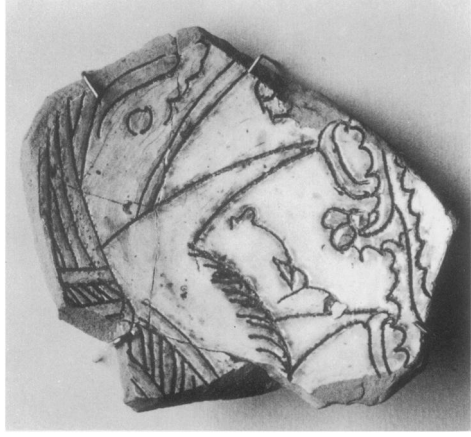
15. Victoria and Albert Museum. Bowl from Al Mina



16. Copenhagen, Nationalmuseet. Bowl from Hama

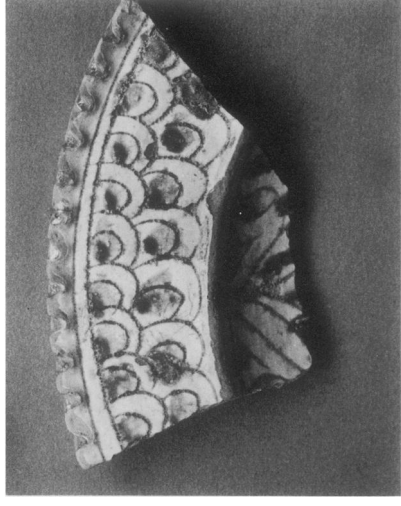


17.

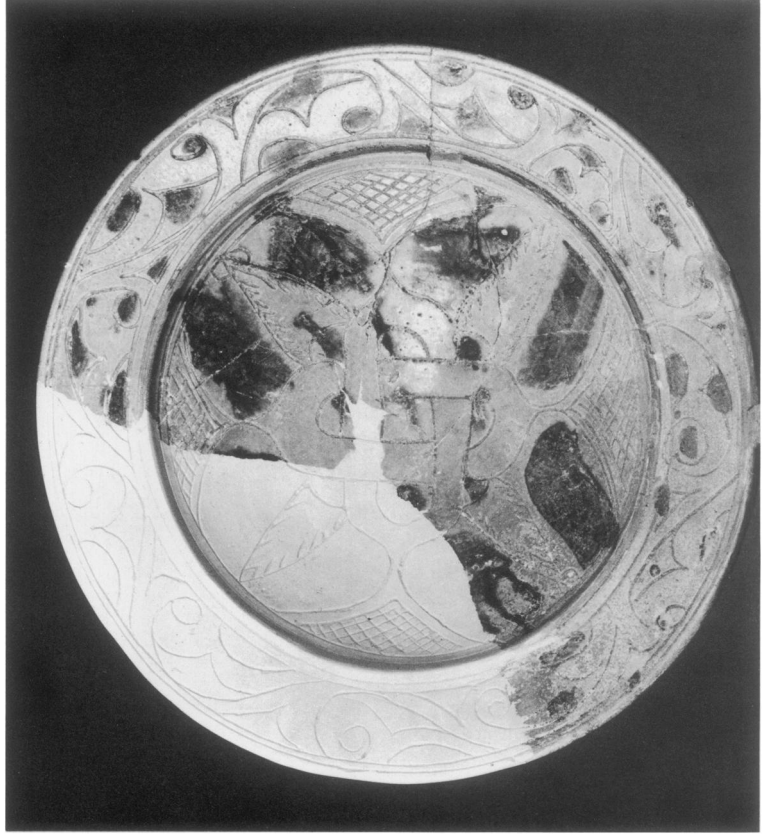


18.

Victoria and Albert Museum. Sherds from Al Mina



19.



20. Victoria and Albert Museum. Bowl from Al Mina



21. Düsseldorf, Hetjens-Museum. Bowl from Cilicia





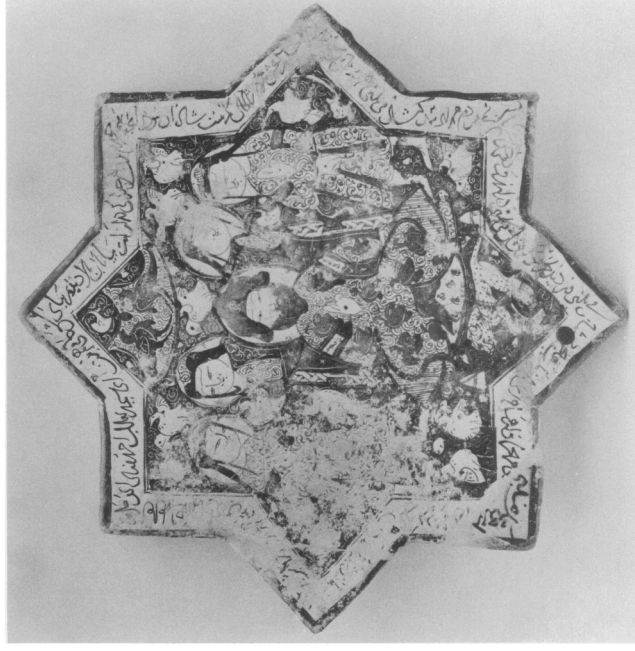
22. Victoria and Albert Museum. Rayy Bowl



23. Metropolitan Museum of Art. Rayy Jug



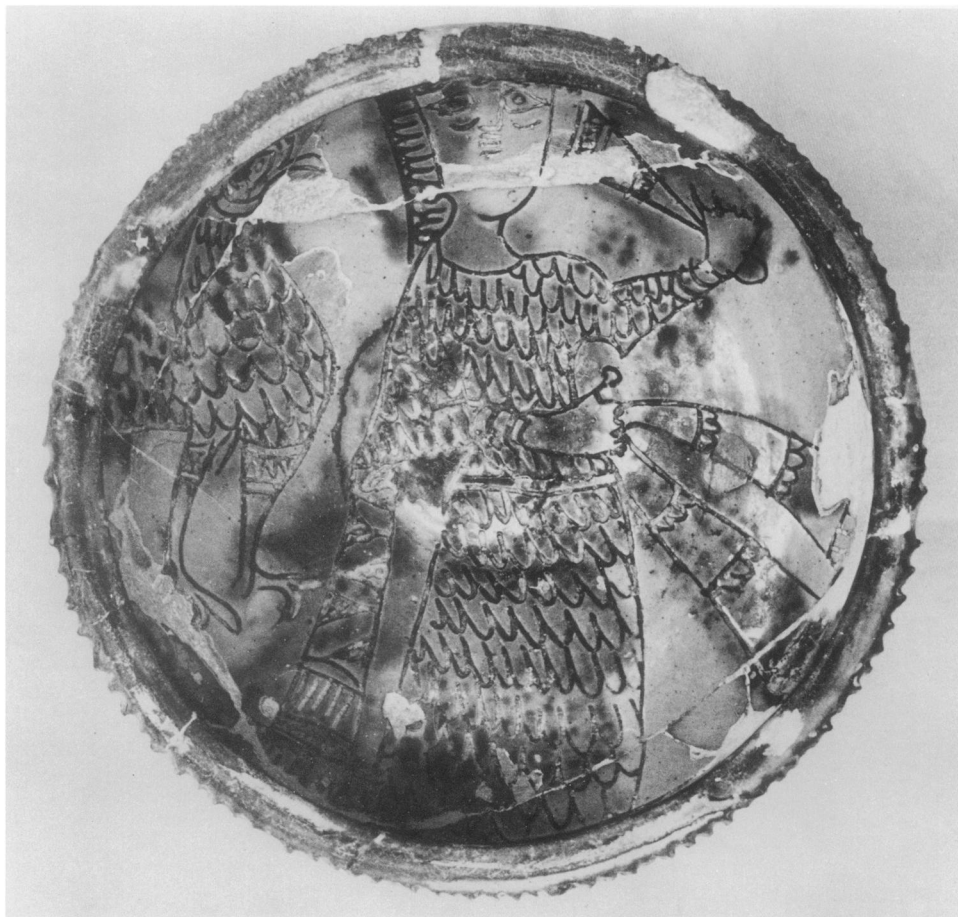
24. Berlin, Staatliche Museen. Kashan Tile



25. Metropolitan Museum of Art. Kashan Tile (1211/12)



26. Metropolitan Museum of Art. Rayy Plate



27. Nicosia, Cyprus National Museum. Bowl from Lapithos